









BOSTON MUSIC CO.  
EDITION OF ORATORIOS  
CANTATAS & CHORUSES



THE 137TH PSALM

CANTATA

FOR

CHORUS OF WOMEN'S VOICES  
WITH SOPRANO SOLO  
VIOLIN, HARP, PIANO  
AND ORGAN

Price, \$1.00  
(In U. S. A.)

FRANZ LISZT

THE BOSTON MUSIC CO., BOSTON, MASS.



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If the harp is lacking, the harp part must be played on the pianoforte and the piano accompaniment omitted. The part for organ or harmonium is to be used ad libitum, so that the Psalm may be performed with violin, harp and piano or merely with violin and piano.

When the organ or harmonium is used, special heed must be given to the singers and the register, so that the accompaniment may not drown the voices and thereby lose the mournful and mystical coloring.



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# The 137th Psalm.

(Revised version.)

12191.5504

MUS

FRANZ LISZT.

Lento, lamentoso.

Voice.

Violin.

Harp  
or  
Pianoforte.

★ Piano.

Organ  
or  
Harmonium.

*poco rit.*

*p*

4 ft. (no octave register.)

*poco rit.*

3 2 1 3 2 1

4th string.

*Red.*

*ppp*

\*

★ This accompaniment is omitted in case the harp score is given to the pianoforte.

Orchestra parts may be had of the publishers.

B. M. Co. 1501

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40 LINCOLN CENTER PLAZA  
NEW YORK, NY 10023

*flebile*

*più cresc.*

*Red.* \*

*Red.* \*

*Red.* \* *Red.* \*

*Red.* \*

The image shows a page from a musical score for the piece 'Lamentoso' by Franz Liszt. The score is written for voice and piano. The key signature is B-flat major (two flats). The tempo/mood is indicated as 'lamentoso'. The score consists of several staves: a vocal line (soprano and alto clefs), a piano accompaniment (bass and treble clefs), and a grand staff (bass and treble clefs). The vocal line features a long, expressive melody with a fermata. The piano accompaniment includes arpeggiated figures and sustained chords. The grand staff shows the piano's harmonic support with sustained chords and arpeggiated patterns. The score is marked with 'Red.' (Reduction) and includes dynamic markings such as 'p' (piano) and 'dim.' (diminuendo). The page is numbered 10.

By the riv - ers of Ba - by-

lon ————— There we sat —————

down, yea, we — wept, — we

There wept — we,

*Red.* *p* \*

*Red.* \*

*Red.* \*

*ppp sempre*

3

3

There wept we, when we re-

*p dolce*  
mem-ber'd, re-mem-ber'd Zi-on

*pp dolce*

*pp dolce*  
*Ped.*

*dolce*

*sotto voce*

yea, we - wept. On the 4th string.

*tranquillo assai*

*pp* *led.*

*tranquillo assai*

*pp* *led.* \*

*pp*

wil - lows hanged we up our harps in the

*pp*

*led.* *sempre led.* \*

midst there-of For there they that led us

*Red.* (prepare C sharp.)

*Red.* \*

*poco a poco cresce. più agitato e accel.*

cap - tive re - quired of us — songs, — Our tor-

*rinforz.*

*Red.* \*

*Red.*

*poco a poco cresce. più agitato e accel.*

ment - ors of us mirth re -

*Red.* *rinforz.*

*Red.* *rinforz.*

*Red.* *rinforz.*

Very long rest.

quired.

*ritard.*

*di - mi - nu - en - do per - dendo \**

Very long rest.



*(with a scornful accent)**(bitterly, with fixed gaze)*

"The songs of Zi-on, sing-us, sing us one!"

"The songs of Zi-on, sing

*pizz.**p riten.**mf**mf**mf**(without the baton)*

- us, sing us one!"

*(with much expression, gloomily)*  
*arco.*

(about the same tempo as in the beginning)

How shall we sing— in a —

*f.*

*agitato*

*pp trem.*

*pp*

strange land The Lord's song how sing!

*allarg.* *rit.* *smorz.*

*poco rit.* *ff*

*poco rit.* *f.*

*poco rit.*

*lamentoso* How shall we sing in a —

*agitato*

*pp trem.*

strange land, The Lord's song? how — sing?

*allarg. rit. smorz.*

*poco rit. ff*

*poco rit.*

*poco rit.*

(with deep feeling)

*lunga**pp**lamentoso**pp**p*

Je - ru - sa - lem!

(somewhat more cheerful)

*lunga***Maestoso.***ff* (Jubilant.)

Je - ru - sa - lem!

Je - ru - sa - lem!

**Maestoso.****Maestoso.***pp**sf**ff***Maestoso***pp**f*

Je - ru - sa -

*SOPRANO. ff*

*Women's Chorus. ff*

*ALTO. ff*

10

8

*ff*

3

3

3

★ In the absence of a harp, let the piano take the accompaniment from here to the close (the true piano part, not the harp arpeggios.)

lem! Je - ru - - - sa -

lem! Je - ru - - - sa -

*ff*

*ff*

8

*Red.* \*

*Red.* \*

The musical score is arranged in six systems. The first two systems are vocal staves with lyrics. The third system is a piano accompaniment. The fourth system is a grand staff with complex piano accompaniment. The fifth system is a grand staff with piano accompaniment, including a repeat sign and a first ending. The sixth system is a grand staff with piano accompaniment.

lem! Let my right

ossia. Let my right

lem!

8

Red. \*

Red. \*

hand for - get her cun-ning if I for-

hand for - get her cun-ning if I for-

*colla parte.*

(Prepare C# and E.)

*colla parte*



*un poco accelerando*

get thee!

Je - ru - sa - lem! Je -

*un poco accelerando*

ff

8

ff

8

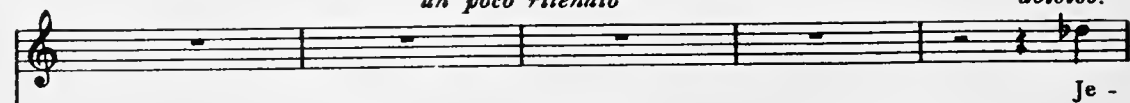
*un poco accelerando*

ff

ff

5 4 1

2

*un poco ritenuto**dolciss.**un poco ritenuto*

ru - sa - lem! Je -

*dolce*

*tranquillo.*

*p*

*Red.*

*dolciss.*

*legato*

5 1 3 2

1 2 4

ru - sa - lem! Je -  
 Je - ru - sa -  
 Je - ru - sa -

Musical score for "Je - ru - sa - lem!". The score includes vocal lines and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a more active bass line. The vocal lines are in a single melodic line. The score is in a key with one flat (B-flat) and a common time signature.

ru - - - sa - lem! - - -

lem! Je - ru - sa -

*Pia.*

*sempre dolcissimo*

*8*

*Pia.*

dim. *pp*

lem!

*dim. pp*

*dimin.*

*Red.*

*Red.*

*\**

*\**

The musical score is for a voice and piano piece. It consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a vocal line with the lyrics 'lem!' and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The sixth system has a vocal line and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

*rit.*

My right hand for-get her cun-ning If I for - get thee!

*molto espressivo*

*colla parte*

*p*

*Ped.*

*(basso marcato)* \*

*colla parte*

*p*

*Ped.*

*(basso marcato)* \*

*colla parte*

This musical score is for page 26 of a piece, featuring a piano accompaniment and a vocal line. The key signature is B-flat major (two flats). The score is organized into three systems, each with a vocal staff and a grand staff (piano right and left hands).

- System 1:** The vocal staff and the top two staves of the grand staff are empty, indicating rests for the vocalists and piano.
- System 2:** The vocal staff contains a melodic line starting with a sharp sign (likely a natural sign for B-flat) and a slur. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords with asterisks in the left hand. The word "Red." is written above the left hand.
- System 3:** Similar to System 2, the vocal staff has a melodic line. The piano accompaniment continues with the same rhythmic pattern. The word "Red." is written above the left hand.
- System 4:** The vocal staff is empty. The piano accompaniment continues with the same rhythmic pattern. The word "pp" (pianissimo) is written above the right hand.



This musical score is for the song "The Swan" (Le Cygne) by Camille Saint-Saëns. It is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into three systems, each with a vocal line and a piano accompaniment.

The first system shows the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern. The second system continues the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern. The third system shows the vocal line with a melodic line and the piano accompaniment with a rhythmic pattern.

The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a prominent rhythmic pattern in the right hand, consisting of eighth and sixteenth notes, and a simpler bass line in the left hand. The vocal line is a simple melody with some grace notes and a final cadence.

The lyrics are in French, and the song is a classic example of French Impressionist music. The score is a high-quality reproduction of the original manuscript, with clear notation and a professional layout.

*Lento*

*riten. - - - molto*

*riten. - - - molto*

*perdendo*

*riten. - - - molto*

*atempo ma sempre un poco ritenuto*

atempo ma sempre un poco ritenuto  
 Je ru - sa -  
*pp dolce*  
 Je - ru - sa -  
*pp dolce*  
*smorz.*  
*una corda pp*  
*pp*

lem! Je - ru - - - sa -

lem! Je - - -

8-----

*una corda*

*Red.* \* *Red.* \*

*Red.* \* *Red.* \*

The musical score is written for voice and piano. The voice part consists of two staves. The first staff has the lyrics "lem! Je - ru - - - sa -" and the second staff has "lem! Je - - -". The piano accompaniment consists of four systems. The first system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The second system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The third system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.

lem! Je -

ru - sa - lem!

8----- 8----- 8-----

Rev. \*

8-----

Rev. \*

Rev.

Rev.

The musical score is for a voice and piano piece. It consists of six systems of staves. The first system has a vocal line with the lyrics 'lem!' and 'Je -'. The second system has a vocal line with the lyrics 'ru - sa - lem!'. The third system has a vocal line with a long note and a piano line with a long note. The fourth system has a vocal line with a long note and a piano line with a long note. The fifth system has a vocal line with a long note and a piano line with a long note. The sixth system has a vocal line with a long note and a piano line with a long note. The piano part features arpeggiated chords and sustained notes. The score is marked with 'Rev.' and '\*' at various points.

*Lento.* *p* *dim, molto*

ru - - - sa - lem! Je - ru - sa - lem! —

*dim, molto* *p* *dim, molto*

Je - ru - sa - lem! —

*dim, molto* *p* *dim, molto*

Je - ru - sa - lem! —

*8* *8* \*

*8* \*

A very long rest, lasting after the voices have wholly died away.

The musical score is written for a vocal ensemble and piano accompaniment. It begins with a vocal line in treble clef, followed by two more vocal lines in treble and bass clefs. The piano accompaniment consists of three systems, each with a grand staff (treble and bass clefs). The first system shows the vocal lines with the lyrics 'ru - - - sa - lem! Je - ru - sa - lem!'. The piano accompaniment features arpeggiated chords and a melodic line in the right hand. The second system continues the vocal lines with 'Je - ru - sa - lem!'. The piano accompaniment has a similar texture. The third system shows the vocal lines with 'Je - ru - sa - lem!'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The score concludes with a very long rest, indicated by a horizontal line with a star symbol.

*pp* *rit.* *pppp*  
 ★ Je - ru - sa - lem!

*pp* *rit.* *pppp*  
 Je - ru - sa - lem!

*pp* *rit.* *pppp*

*dolcissimo* *rit.*

*rit.* *ppp*

*una corda* *pp* *rit.*

*ppp* *rit.*

★ The last six voice measures should grow constantly fainter and finally die away (without taking breath.)

B. M. Co. 1501

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# THE BOSTON MUSIC COMPANY

## SECULAR CHORUSES

### WOMEN'S VOICES

#### TWO-PART CHORUSES

94. Mallard, Clarisse	Harvest Home ( <i>S. Solo ad lib.</i> )	.15
96. Mallard, Clarisse	In the Merry, Merry May	.25
98. Sharpe, H. F.	Morning Song	.15
100. Sweeting, E. T.	The Banks of Aberfeldy	.15
104. Fauré, G.	The Brook ( <i>M.-S. Solo</i> ) ( <i>Fr. and Eng. text</i> )	.20
616. Grant, J. B.	Twenty Times a Day	.15
629. Trew, C. A.	A Children's Holiday	.15
696. Frank, E.	'Tis Maytime	.15
697. Frank, E.	No! Baby Cannot Look	.10
698. Frank, E.	O Pipe thee High	.12
699. Frank, E.	Shall I Sing?	.10
700. Frank, E.	O Polly, Peg and Poppety	.10
701. Frank, E.	Look over the Wall	.15
702. Frank, E.	Prince Finnikin	.15
703. Frank, E.	Little Polly, will you Go?	.12
704. Frank, E.	That Dear Little Maid	.12
705. Frank, E.	There were Three Merry Maidens	.15
706. Frank, E.	Tommy is a Silly Boy	.12
707. Frank, E.	O What has the Old Man Come for?	.15
708. Frank, E.	Five Little Sisters	.15
709. Frank, E.	In Ge-Card so Tiny	.15
710. Frank, E.	Baby, Cath a Rose	.12
711. Frank, E.	All Under the Lilies	.12
722. Elgar, E.	False Love	.15
723. Denza, L.	My True Love	.20
724. Alcock, G. A.	Music, when Soft Voices Die	.15
730. Hudson, H.	Sigh no more, Ladies ( <i>Vln. ad lib.</i> )	.20
731. Hudson, H.	It was a Lover ( <i>Vln. ad lib.</i> )	.15
736. Stevenson, J.	Tell me, where is Fancy Bred?	.20
737. Pointer, J.	Fairy Song	.15
738. Pointer, J.	Fairies' Recall	.15
756. Sharpe, H. F.	To the Crocus	.15
758. Farjeon, H.	Changes of the Moon	.15
759. Farjeon, H.	Cherry Bloom	.15
760. Farjeon, H.	The Rock-Away Boat	.15
1001. Pascal, F.	Bird of Day	.15
1002. Trew, C. A.	The Robin	.15
1005. Gade, N. W.	The Nightingale	.15
1011. Arensky, A.	The Flower Garden ( <i>Song Cycle, M.-S. Solo</i> )	.40
1013. Elliott, L.	The Forest Fairies Call	.15
1016. Marshall, C.	The Bird and the Boat	.20
1017. Marshall, C.	The East Indian	.15
1018. Marshall, C.	Hark, 'tis the Breeze	.15
1019. Marshall, C.	It is not Always May	.20

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## SECULAR CHORUSES

### WOMEN'S VOICES

#### TWO-PART CHORUSES

1020.	Marshall, C.	Oh, Bold Is the Frost	.15
	Rachmaninoff, S.	Six Choruses ( <i>Complete</i> )	.50
1025.	Rachmaninoff, S.	Night	.15
1026.	Rachmaninoff, S.	The Lonely Pine	.15
1027.	Rachmaninoff, S.	Sleeping Waves	.15
1028.	Rachmaninoff, S.	The Captive	.15
1081.	Arne, T. A.	Fair Fidele	.15
1082.	Hall, King	Oh, the Summer Night	.15
1083.	Hall, King	An Emblem of Life	.15
1084.	Horrocks, A. E.	Bitter for Sweet	.12
1085.	Horrocks, A. E.	A Dirge for the Year	.15
1086.	Horrocks, A. E.	A Spring Day	.12
1091.	Sanders, H.	The Sea Hath Its Pearls	.20
1092.	Bainton, E.	Sweet Spring	.15
1097.	Khan, Ben Ali	A Nile Song	.15
1100.	Sanders, H.	Aubade	.20
1105.	Bunten, A. C.	In the Hay	.15
1106.	Horrocks, A. E.	Harebell Curfew	.20
1107.	Kars, E.	The Mermaid's Song	.15
1108.	Selfert, U.	Cradle Song	.15
1109.	Sanders, H.	Pack Clouds Away	.20
1110.	Sanders, H.	Up in the Morning	.15
1117.	Farrar, E.	A Chill	.15
1162.	Saar, L. V.	Dame Nightingale	.15
1163.	Slater, D. D.	May-Day Morn	.20
1175.	Sanders, H.	Sister, Awake	.15
1185.	Sanders, H.	A Farewell	.15
1193.	Lyon, J.	Night-Time	.15
1194.	Lyon, J.	My Spirits	.15
1197.	Schubert, F.	Hark, Hark, the Lark	.12
1251.	Denza, L.	Dreaming	.20
1252.	Johnson, N.	Song of the Bird	.15
1253.	Johnson, N.	Snowtime	.10
1273.	Denza, L.	Row, Row	.20
1274.	Denza, L.	Hush Song	.15
1275.	Denza, L.	Come Away	.15
1276.	Denza, L.	Night	.15
1277.	Denza, L.	The First Violet	.20
1278.	Denza, L.	Look Beyond	.15
1411.	Cotton-Marshall, G.	The Call of Spring	.20
1416.	Johnson, N.	A Hush Song	.15
1417.	Johnson, N.	A Song of Hope	.15
1418.	Johnson, B.	The Butterfly	.15
1422.	Denza, L.	Creole Swing Song	.15
594.	Kountz, R.	A Sleeping Child	.12

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## Octavo Sacred Music

### Anthems for Women's Voices

1029.	Rachmaninoff, S.	The Angel S A	.20
1030.	Rachmaninoff, S.	Glorious Forever S A	.15
1040.	Gevaert, F. A.	The sleep of the Child Jesus (Christmas) (a cappella <i>ad lib.</i> ) S S A A	.10
1093.	Schubert, F.	The Omnipotence S S A	.20
1096.	Bizet, G.	Lamb of God (Agnus Dei) (S. solo, Violin and Str. Orch. or Piano obbl.) S S A	.25
1115.	Darcieux, F.	Noël of the Bressan Waits (Christmas) S A	.15
1120.	Moussorgsky, M.	Prayer S S A	.10
1166.	Tombelle, F. de la	Save me, O God S A	.15
1184.	Haydn, J.	Adoration to God and Thanksgiving to God S S A	.20
1241.	Tschaikowsky, P. I.	Ave Maria S. S. A. A.	.15
1242.	Gretchaninof, A.	Nunc Dimittis S. S. S. A. A.	.10
1243.	Shvedof, C.	We praise Thee S. S. S. A. A.	.10
1244.	Kastalsky, A.	O Gladsome Light S. S. A. A.	.15
1245.	Gretchaninof, A.	Credo (A. solo) S. S. S. S. A. A.	.15
1246.	Gretchaninof, A.	Cherubim Song S. S. A.	.15
1247.	Shvedof, C.	We have no other Guide S. S. S. A. A.	.15
1248.	Nikolsky, A.	Praise ye the name of the Lord S. S. S. A. A.	.15
1249.	Rachmaninoff, S.	Cherubim Song S. S. S. A. A.	.15
1250.	Ippolitof-Ivanof, M.	Bless the Lord, O my soul S. S. S. A. A.	.10
1255.	Arensky, A.	Christ hath arisen ( <i>Easter</i> , a cappella) S. S. A.	.10
1257.	Beal, F. P.	My America ( <i>Patriotic</i> ) S. S. A.	.10
1270.	Chadwick, G. W.	Land of our hearts ( <i>Patriotic</i> ) S. S. A.	.12
1279.	Bach, J. S.	Whate'er may vex or grieve thee (Chorale) S. S. A.	.12
1280.	Carle, Glen	Hymn of Mourning ( <i>Patriotic or Memorial</i> ) S. S. A.	.10
1419.	Berwald, W.	Thy Word is like a garden, Lord S. S. A.	.20
593.	Clark-Nevin.	The Holy Hour (S. S. A. A.)	.15
990.	Arensky, A.	Praise ye the Lord in Heaven (S. S. A. A.)	.12
1478.	Warhurst, J. C.	Thou Art, O God, the Life and Light (S. & A., Sop. Solo)	.12
1643.	Mendelssohn, F.	In Heavenly Love Abiding	.12
1598.	Sullivan-Sherwood	The Long Day Closes (S.S.A.A.)	.16
1685.	Protheroe, D.	Jesus Meek and Gentle (a cappella) (S. S. A. A.)	.12
1686.	Protheroe, D.	A Vesper Hymn (a cappella) (S. S. A. A.)	.12
1552.	Baines, W.	Beautiful Land Called Home. (S. A. A. with S. Solo or S. S. A. A.)	.10
1706.	Schubert, Fr.	Art Thou Weary ("Serenade") S. S. A.	.12
1708.	Brahms, J.	Evening Hymn S. A.	.15

The Boston Music Co., Boston, Mass.



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## SECULAR CHORUSES

### WOMEN'S VOICES

#### THREE-PART CHORUSES

2528.	Nash, W. G.	The Rivals	.15
2542.	O'Hara-Harding	Little Bare Feet	.12
2569.	Brown, Gail R.	The Clown and the Lady Doll	.16
2575.	Fitch T. F.	Summer Landscape	.15
2607.	Howard-Treharne	In The Valley At Home	.12
2610.	Woodside, J.	I Like The Lad with the Golden Hair	.20
2645.	Barnes, E. S.	If Love Should Come	.20
2671.	Moore, J. (Arr.)	I Know Where I'm Goin'	.16
2685.	Knapp-Fields	Open The Gates of The Temple	.20
2688.	Verrall, John (Arr.)	Deep River (Negro Spiritual)	.18
2699.	Lippé-Fields	How Do I Love Thee (Sop. Solo)	.20
2745.	Morley-Breydert	Now Is the Month of Maying	.25
	Bornschein, F.	Six French Folksongs ( <i>Elementary String Orch. ad lib.</i> )	
2773.	"	No. 1. The Little Boats (Papa, Les P'tits Bateaux)	.16
2774.	"	No. 2. The King of Yvetot (Le Roi d'Yvetot)	.16
2775.	"	No. 3. The Handsome Drummer (Joli Tambour)	.16
2776.	"	No. 4. Good King Dagobert (Le Roi Dagobert)	.16
2777.	"	No. 5. Delicious Snuff (J'ai du bon Tabac)	.18
2778.	"	No. 6. Cadet Rousselle	.16
2848.	Sacco, John	Highland Song	.22
2896.	Newman-Stickles	This Is My Prayer (S.S.A.)	.20
2956.	Hovdesven, E. A.	Be Lovely, Fair Maid	.25
2962.	Forcucci-Stickles	Ev'rybody Square Dance (with violin optional)	.25
2972.	Davis-O'Hara	Because I Love	.20
3044.	Brahms-Gibb	In Summer Fields	.20
3045.	Beethoven-Gibb	Adelaide, Op. 46	.25
3046.	Brahms-Gibb	Love Song (Minnelied)	.20
3072.	Beethoven-Gibb	O Happy Life	.25
3073.	Brahms-Gibb	At Break Of Day	.20
3074.	Beethoven-Gibb	Devotion	.20
3075.	Brahms-Gibb	Disappointed Serenader	.20
3076.	Brahms-Gibb	Faithful Love	.20
3077.	Brahms-Gibb	Remembrance	.20
3078.	Brahms-Gibb	The Frost Was White	.20
3080.	Brahms-Gibb	The Quiet Wood	.20
3086.	Ware-Stickles	This Day Is Mine	.20
3089.	Harris J.	Bolero (Andalusian Folk Song)	.20

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